[He wasn't, although in particular details he was a brilliant critic and adviser.'] And I know how rny own lines and business ought to be rendered infinitely better than any one else, except the Omniscient. It is only on this narrow ground I presume to teach a woman of your gifts. If I teach you Philippa, you will teach ine Juliet; for I ana very sure that when I have seen you act her, I shall know a vast deal more about her than I do at present.

" No great quality of an actress is absent from your performance. Very often you have *vigour.* But in other places where it is as much required, or even more, you turn *limp.* You have limp lines, limp business, and in Act HI. limp exits instead of ardent exits."

Except in the actual word used, he was perfectly right. I was not *limp,* but I was exhausted. By a natural instinct, I had produced my voice scientifically almost from the first, and I had found out for myself many things, which in these days of Delsarte systems and the science of voice-production, are taught. But when, after my six years* absence from the stage, I carne tack, and played a long and arduous part, I found that my breathing was still not right. This accounted for my exhaustion, or limpness and lack of vigour, as Charles Reade preferred to call it.

As for the " ardent" exits, how right he was ! That word set me on the track of learning the value of moving off the stage with a swift rush. I had always had the gift of being rapid in movement, but to *have* a gift, and *to use* it, are two very different things.

I never realised that I was rather quick in movement until one day when I was sitting on a sofa

talking to the famous throat specialist, Dr. Morell Mackenzie. In the middle of one of his sentences I said: " Wait a minute while I get a glass of water/' 1 was out of the room and back so soon that he said, *' Well, go and get it then !"